JEPH LOEB ★ TIM SALE

CAPTAIN AMERICA®

★ WHITE ★

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DIRECT EDITION
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MARVEL COMICS GROUP

NUMBER ZERO

MARVEL KNIGHTS®

MEANWHILE, THE STATE DEPARTMENT RELEASED THIS FOOTAGE ABOUT THE ONE SOLDIER EVERYONE'S TALKING ABOUT --

-- GUYS WANT TO BE LIKE HIM. GALS JUST WANT TO BE WITH HIM.

THE SENTINEL OF LIBERTY!

THE MAN WHO IS GOING TO KICK HITLER RIGHT IN THE JAPANTZ!

CAPTAIN AMERICA!

I'M TELLIN' YA, STEVE. THIS GUY CAP IS THE REAL DEAL.

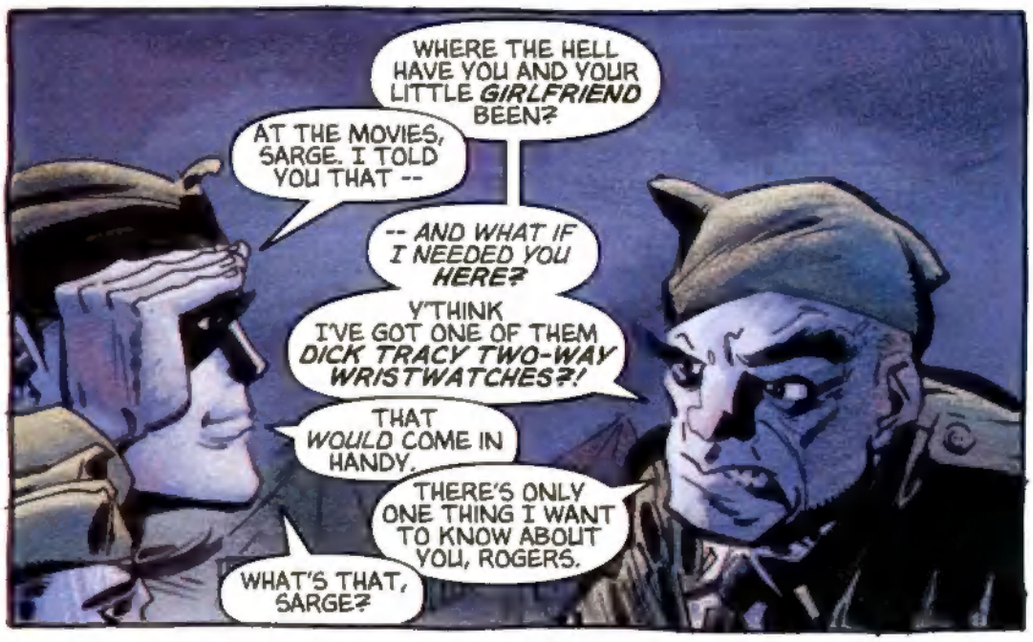
WHEN WE GO IN, HE'S GONNA WIN THE WAR FOR US!

YOU TWO WANNA PIPE DOWN?

AH, BUTTON IT, PAL.

I'M SURE HE WON'T DO IT ALONE, JAMES.

We were in basic. Fort Lehigh, Virginia. Every one of us waiting to get overseas.
Some more than others...
WHAT AM I GONNA DO WHEN *EVERYBODY ELSE* SHIPS OUT? STUCK IN THIS HICKSVILLE.
LOOK, JAMES, WAR'S NOT LIKE YOU SEE IN THE MOVIES --
-- YEAH, I HEARD IT ALL BEFORE. LISSEN, I KINDA HATE WHEN YOU CALL ME "*JAMES.*"
YOU SOUND LIKE SOMEBODY'S DAD.
OKAY. WHAT DO YOU ***WANT*** TO BE CALLED?
ROGERS!


WHERE THE HELL HAVE YOU AND YOUR LITTLE ***GIRLFRIEND*** BEEN?
AT THE MOVIES, SARGE. I TOLD YOU THAT --
-- *AND WHAT IF I NEEDED YOU* ***HERE?***
Y'THINK I'VE GOT ONE OF THEM ***DICK TRACY TWO-WAY WRISTWATCHES?!***
THAT *WOULD* COME IN HANDY.
THERE'S ONLY ONE THING I WANT TO KNOW ABOUT YOU, ROGERS.
WHAT'S THAT, SARGE?

HOW MUCH ARE THE GERMANS ***PAYING*** YOU TO STAY ON ***OUR*** SIDE?
NOW, GET OUTTA HERE.

VRRROOM
YOUCH!

HA! I CAN'T BELIEVE YOU RAN OVER HIS FOOT!
IT WASN'T *THAT* FUNNY.
IT WAS TO ***ME.*** THAT GUY'S A ***JERK*** AND ***EVERYBODY*** KNOWS IT --
-- LOOK, THE SARGE IS JUST DOING HIS JOB.
NO BETTER OR WORSE THAN ANY OF US.

G'NIGHT, JAMES.
YEAH...

I should've been more careful.
OH BOY.
OH BOY.
OH BOY.

Doused the lights.

OOOMPH!
Made sure the tent was buttoned up.

The Higher Ups weren't going to be happy.

CAPTAIN AMERICA AND BUCKY.

HOW MANY DO YOU FIGURE THERE ARE?
ENOUGH.
GOTCHA.

GUESS WHAT, FRITZ. YOU'RE DONE.

WHAHOO!

HI-HO, SILVER!

EXPLOSIV
Uh-Oh.

MATT AND KAREN, FROM DAREDEVIL: YELLOW

PETE AND GWEN, FROM SPIDER-MAN: BLUE

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Date: JUNE 1, 2008

From: RICHARD STARKINGS

Subject: INTERVIEW WITH JEPH LOEB AND TIM SALE

RICH: Guys, it's been five years since HULK: GRAY...and since you were gray, too, Jeph, what happened to your hair? And while you sidestep that question, remind readers about the concept behind the Loeb/Sale coloring books...sorry, COLOR books.

JEPH: The color books were/are a place where Tim and I can tell stories about the beginnings of characters we both grew up loving. There is this unifying theme of the colors in that there are in all of the lives of these characters a very practical reason why we picked that particular color -- i.e. Daredevil's costume was yellow for a short period of time. But there had to be another meaning that gave the story some weight. Again, using DD: Yellow as an example, yellow is often used to describe cowardice, and since Matt's father was a boxer whose life was tied to being a man without fear, it felt relevant to that character. Spidey felt blue that Gwen was not in his life. In a black and white world (at least in General Ross' mind) The Hulk actually fell into a patch of grey. As to why Cap: White is "white" -- that has yet to be revealed. And it doesn't have to do with skin color -- which technically would be pink.

TIM: The conceptual aspect of the COLOR books just follows in a tradition that I am proud of sharing with Jeph. We come at what we do, the stories we tell, with great joy, but also a sense that we always want a feeling of something special. That's why the concepts, that's why the miniseries.

RICH: Tim, you worked your way through the top DC icons -- both of them -- and have been slowly checking off the major Marvel characters -- what do you find interesting about CAPTAIN AMERICA and what makes him iconic?

TIM: Well, "Working with Jeph" is the flippant and easy answer, and there is a lot of truth to it, but there also is the powerful tug of the fact that these were the characters I read as a teenager, these Marvel characters. Never read DC growing up, only Marvel. There was a freshness to them that I had no historical context for, just a strong feeling that things were being done with them that were more exciting and unlike anything else I'd ever seen.

I suppose I'm trying to catch some of that lightning-in-a-bottle feeling I experienced as a 13-year-old boy when Jack Kirby and Steranko were frying my brain.

RICH: Why do you think, as you have put it in the splendid IMAGE book TIM SALE: BLACK AND WHITE, that Marvel has the best characters?

TIM: Did I say that? The interviewer must have plied me with drink. I know that for me personally, I related very strongly with what Stan Lee concocted, the heroes-with-problems soap operas, and that aspect added a layer of interest towards the characters for me.

Plus, did I mention that the art was just so damn cool?

RICH: Jeph, why set this story so far in Cap's past? WWII is what, a hundred years ago now?

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THE HULK AND BETTY, FROM HULK: GRAY

LOEB, AGE 7, HARD AT WORK ON HIS NEXT SCRIPT...

STRIKE A POSE: SALE'S ONLY PREVIOUS DRAWINGS OF CAP WERE FOR FANS AT COMIC CONVENTIONS.

SPECIAL THANKS TO KEN MARTIN, GEORGE MOORER, JASON PALMER, JUSTIN PORTER, MARK SCHWIEKERT, AND THE REST OF THE FINE FOLKS AT THE TIMSALE1.COM FORUM.

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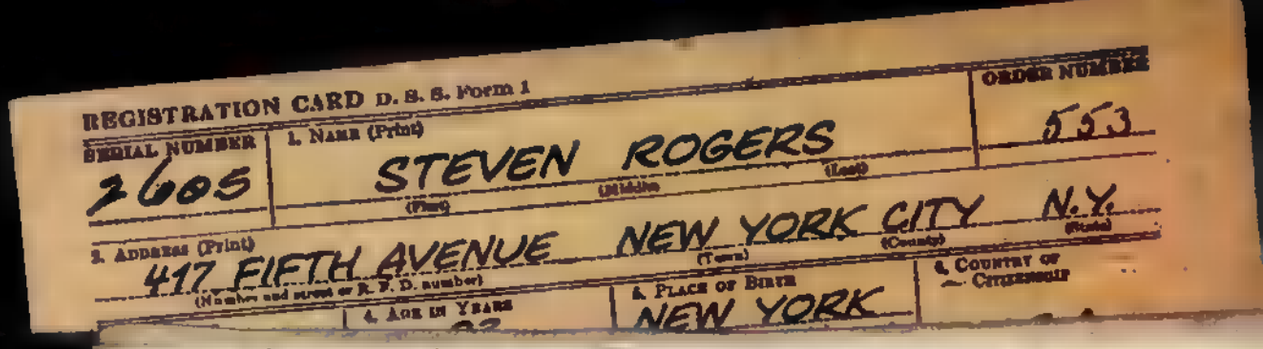
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SERIAL NUMBER 2605 | 1. NAME (Print) STEVEN ROGERS (First) (Middle) (Last) | ORDER NUMBER 553

2. ADDRESS (Print) 417 FIFTH AVENUE (Number and street or R. F. D. number) NEW YORK CITY (Town) (County) N.Y. (State)

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JEPH: Well, for some us it was just yesterday. This seems like a good spot to point out that despite his dashing good looks, Tim is actually OLDER than I am -- by quite a few years.

TIM: Eh? What'd ya say, sonny?

JEPH: Anyway, I think it's more difficult to tell a Captain America story in present day when the idea of a man running around in an American flag might not be the best idea. The themes work just as well in WWII where the sides were more clear-cut, so being Cap doesn't have to be a problem in the storytelling. He has nothing to prove back then because he's already the hero of the piece. Nobody can argue "Nazis bad."

RICH: Jeph, you've forced Tim to draw pictures of young boys against his will once before, when you introduced Robin into DARK VICTORY. Is Cap's relationship with Bucky similar to Batman's relationship with Robin?

JEPH: Not really. Batman is a grown man who is something of a surrogate father to Robin. Certainly in the case of Bruce Wayne and Dick Grayson. Bruce is perpetually 29 years old and Dick was -- at the time of his parents' death -- only 10 years old. Quite a difference. Now, with Bucky, this is a teenager who lived on an army base. Steve couldn't have been much older, having wanted to enlist, so he's in his early 20s. They were probably five years apart, so they were more like the youngest brother in a large family with an oldest brother. In Cap #0 we tackle why Steve would take a young man into battle (which was also a big question in Dark Victory -- How does Batman justify taking a boy into the war against the freaks?). When you think of Bucky as closer to Rick Jones' age -- the teenager in The Hulk -- (and I suspect that was on somebody's mind when Rick was created) the dynamic changes hugely. When Steranko made Rick the "new" Bucky, you saw how true that rang. Those stories in Cap #110, 111 and 113 are huge influences on both Tim and me.

TIM: I was struck with something as I read Jeph's scripts for Cap White. And that is the fact that I was bored to death with Stan Lee's '60s take on Cap's anguish over Bucky's death, and how one-note it was when Rick Jones became the surrogate Bucky...and how Jeph can make the same basic facts so much more fun and fresh and sad at the same time. Not at all boring.

And let me hasten to add, if it is not clear even though I have said it repeatedly, that I am a ginormous Stan fan.

RICH: DD YELLOW, SPIDEY BLUE and HULK GRAY were all about the girls

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each of the characters loved. CAP has never been especially connected to one romance in particular. Do you think that he is too much of a father figure and is that the most important aspect of Bucky's appearance in the strip? The young GI alongside the seasoned vet?

JEPH: Well, as I discussed above, while it is often portrayed as Cap was "a seasoned vet" he really wasn't. All you have to do is look at the dates. Steve was a 98 lb. weakling AFTER the draft had started. By late 1941, he's Captain America and took Bucky with him from Ft. Lehigh, so they came out of basic training together. What was different is they both wanted desperately to get into battle -- a concept that is hard to understand (at least for me) in the present. Having said that, by the time Bucky died, which was in 1945, they'd been together for four years. Four years in battle will change anyone. I know a man who landed on the beach on the third day of D-Day in Normandy. Every single man in his company was killed on the beach. He became an alcoholic and never returned to being the man he was before the war. So there's a bond that's coupled with Cap's own guilt about what happened to Bucky in the end.

TIM: Jeph speaks very well about war, and the concept that us two fellas, who have never had to experience it, are telling a story about it, is not lost. But in many ways, I feel strongly that it adds a different perspective, a worthy perspective. In the same way that, for instance, foreign-born artists can make profound movies about tortured gay cowboys or 1970s troubled suburban families or Elizabethan societal fiction. Being an artist is about looking, and having something to say.

RICH: Is it important that Cap is aloof romantically? Aloof and somewhat innocent, as one might imagine a parent?

JEPH: Well, not in my mind. I think it had more to do with -- and I'm not sure it's been played this way -- that being rated 4F in the draft was about the worst thing that could happen to a young man. I sort of remember — and I might be making this up (as Tim will tell you I often do) -- that in one retelling of the origin, Steve comes out of the recruiting hall having been classified 4F. Now, as if that's not bad enough, there are two girls on the street who point and giggle at him as if he were wearing a jacket that says "4F" on the breast pocket and "Kick Me" stuck on his back. So for me, it's more about inexperience. Once he becomes Cap; Steve is a chick magnet, no doubt about it. But, my guess is that Bucky's had more experience with women that Steve has — and we'll be playing with that in Cap: White.

TIM: I'm not sure what Jeph has in mind regarding women, and Steve's relationships, but in my head Steve Rogers is romantic-neutral. He's a fightin' man. But that's what I love about Jeph's writing, that he may just want to explore what it would be like if you woke up no longer a 98 lb. weakling, and were suddenly attractive to women.

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I love your idea, Jeph, that Bucky is more women-savvy than Steve.

RICH: Jeph, how much of your own experience of being a father comes into your work when you write about this kind of relationship?

JEPH: The line between father and son and brothers are all blurred in my life. As you and Tim both know about Sam (Jeph's son who died of cancer at 17 years old), he was far older than his years. He was not only my son, he was my best friend too. I think I understand how Steve felt about the responsibility he had toward Bucky in that way.

RICH: Tim, you've complained bitterly about Jeph insisting that you draw cars and other vehicles before -- how do you feel about having to reference motorbikes, army jeeps and German tanks for this series?

TIM: You tryng to start a fight there, you Limey dogface? Having to draw jeeps and tanks and stuff is all part of taking on the challenge of drawing the best Captain America story I can possibly draw. I am an enormous fan of Harvey Kurtzman's TWO FISTED TALES and FRONTLINE COMBAT, and the level of care towards authenticity he asked, and what Archie Goodwin promoted in his writing and editing of the done-too-soon BLAZING COMBAT. All involved did their best to honor the men and women that fought, by telling stories as respectfully researched as they could. I'm, uh, struggling to get there. I now have the start of a scary library of WWII books, I'll tell you that.

I suppose I gather strength from seeing how the great Jack Kirby, a WWII vet of the Battle of the Bulge and Cap's co-creator, bent reality to make his stories more exciting, and don't drive myself crazy with making every nut and bolt historically accurate, but I want it to FEEL that way.

RICH: America is at war again, does CAP WHITE have a message about the human cost of war? Should it? Shouldn't it?

TIM: Of course, in my view. "Human cost of war" should be at the core of any war story. It's only reality that gets it muddled up.

JEPH: I don't know if we'll touch on it directly, but as I've mentioned elsewhere in this startling interview, the idea of signing up to go to battle is completely foreign to me. I look at a movie like THREE KINGS and I don't know how anybody could go over to Iraq, and

SALE AT THE DRAWING BOARD, AGE 10.

that movie had George Clooney! Cap's adventures were thrilling and over the top and meant as propaganda to get young men to join up. The message comes through Bucky's death -- that even the strongest soldier can still feel the reality of what they are doing. I just want it to play very quietly. I don't want to be preachy and I'm not a fan of "war comics" that hit you over the head with "the human cost of war."

TIM: Well, I am a fan of many of them, from Kubert's ENEMY ACE, to Kanigher and Toth's WHITE DEVIL...YELLOW DEVIL!, but I know what Jeph means, and I do not think Cap White should be that. Captain America at some point maybe, but not Cap White, not at all.

RICH: Ed Brubaker recently revived interest in Cap with his recent run on the title, which ended in Cap's death. Does Cap have to die to be relevant today?

JEPH: Do I think it's difficult to tell a story with a guy wearing the American flag in the present? Yes. When I wrote FALLEN SON: THE DEATH OF CAPTAIN AMERICA, which looked at the aftereffects and grief of Cap as fallen hero, I purposely avoided the "relevant" issue. Cap was/ is cool. He's as close as Marvel has to Superman. The right guy to inspire us. And Cap's version of America is close to Superman's in that "Norman Rockwellian kind of world" that drove Tim in SUPERMAN FOR ALL SEASONS.

RICH: Would he carry a gun?

JEPH: He did in some of those Golden Age comics. Present day? It's a useful thing to get people to talk about the book. Should he? Meh. He's got the coolest weapon in the world -- the Shield. NOBODY has

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that. Not one you can throw like a boomerang! Not even The Fighting American, Joe Simon's OTHER patriotic hero -- who you both know I had a great deal of experience with.

TIM: Not in any stories I will ever tell. I personally have no interest at all in comic heroes who shoot people.

JEPH: Not even Nick Fury and the Howling Commandos? HA!

TIM: You shut up! Okay, how about this: I will never draw a story where a costumed super hero who has a history of fighting for higher ideals (debate the possibility of "fighting" and "higher ideals," all you college students) takes out a gun and shoots somebody. I loves me some noir, some Howlers, but I like my Captain Americas and Supermans to be of different stuff.

Plus, Jeph is right. How cool is that shield? That and super strength and super reflexes? How did the Nazis stand a chance?

RICH: Is it more attractive to both of you as creators to sentimentalize the characters and to look back on them through rose-tinted spectacles rather than drag them kicking and screaming into the 21st century?

TIM: Well I think there is a big area in between, don't you? Just because it is set in the past doesn't mean it has to be seen through rose-tinted spectacles (isn't the language of our English friend cute, Jeph?), just as modernizing them should not have to mean the boringly familiar refrain that tragedy and violence equals seriousness.

One of the reasons I adore working with Jeph so much is that he walks that line so well; better than anyone else in comics, in my opinion. And those are the stories that touch and move me.

JEPH: C'mon. Do you think I'm gonna top that? =gush!=

RICH: So, what next? Loeb/Sale on ULTIMATES vol 5? VENOM: NOIR? DAZZLER: RAINBOW?

TIM: Not with a ten-foot pole, will I answer that.

JEPH: We get asked this a lot. The color books, as a brand, were meant to look at the characters who defined the Marvel universe. As cool as Venom and Dazzler might be to folks, they aren't DD, Spidey, Hulk or Cap by any means. There are, however, members of the Avengers and maybe the Fantastic Four who could be worth looking under the hood at. It's all about the best story we can tell. Tim has a pretty great handle on what he wants to draw. My guess is something will stick.

TIM: I have some ideas. Never you mind, dogface. Loose lips sink ships!

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